

Te Deum.

Clarini.

Trombe.

Timpani.

Violino I.

Violino II.

Viole
e
Tromboni.

Canto.

Alto.

Tenore.

Basso.

Canto.

Alto.

Tenore.

Basso.

Organo
e
Continuo.

Te De - um lau - da - mus: te Do-minum con-fi-te -

te Do-minum con-fi-te -

te Do-minum con-fi-te -

te Do-minum con-fi-te -

Te De - um lau - da - mus:

te Do-minum con-fi-te -

te Do-minum con-fi-te -

te Do-minum con-fi-te -

7 #6

mur. Te, ae-ter-num Pa - trem Ti - bi omnes An - geli, ti - bi

mur. Te, ae-ter-num Pa - trem Ti - bi omnes An - geli, ti - bi

mur. Te, ae-ter-num Pa - trem Ti - bi omnes An - geli, ti - bi

mur. Te, ae-ter-num Pa - trem Ti - bi omnes An - geli, ti - bi

te Do-mi-num con-fi - te - mur. omnis ter-ra ve-ne-ra - tur. Ti - bi omnes An - ge-li,

te Do-mi-num con-fi - te - mur. omnis ter-ra ve-ne-ra - tur. Ti - bi omnes An - ge-li,

te Do-mi-num con-fi - te - mur. omnis ter-ra ve-ne-ra - tur. Ti - bi omnes An - ge-li,

te Do-mi-num con-fi - te - mur. omnis ter-ra ve-ne-ra - tur. Ti - bi omnes An - ge-li,

7 6 6 5 # # # #

coe - li, Ti - bi Che - ru - bim et Se - raphim in - ces - sa - bi - li vo - ce,

coe - li, Ti - bi Che - ru - bim et Se - raphim in - ces - sa - bi - li vo - ce,

coe - li, Ti - bi Che - ru - bim et Se - raphim in - ces - sa - bi - li vo - ce,

coe - li, Ti - bi Che - ru - bim et Se - raphim in - ces - sa - bi - li vo - ce,

et u - ni - ver - sae po - te - sta - tes: in - ces - sa - bi - li vo - ce,

et u - ni - ver - sae po - te - sta - tes: in - ces - sa - bi - li vo - ce,

et u - ni - ver - sae po - te - sta - tes: in - ces - sa - bi - li vo - ce,

et u - ni - ver - sae po - te - sta - tes: in - ces - sa - bi - li vo - ce,

6 $\frac{3}{2}$ 4 3 5 $\frac{6}{4}$

Dm. d. Tk. in Oest. XIII 1.

Musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach, BWV 141. The score is for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely harpsichord or organ). The music is in G major and 3/4 time. The lyrics are in Latin: "Gloria in excelsis Deo, Sanctus, Dominus Deus Sabaoth. Sanctus, Dominus Deus Sabaoth. Sanctus, Dominus Deus Sabaoth." The score is divided into three systems. The first system shows the vocal entries and the keyboard accompaniment. The second system shows the vocal parts singing the main text. The third system shows the vocal parts singing the final text. The keyboard part provides a continuous accompaniment throughout.

[illegible]

- ri - ae tu - ae.

glo - ri - ae tu - ae.

- ri - ae tu - ae.

- ri - ae tu - ae.

Solo. Te glo-ri - o - sus A - po - sto - lo - rum cho - rus.

Solo. Te Pro-phe-

- ri - ae tu - ae.

- ri - ae tu - ae.

ae tu - ae.

glo - ri - ae tu - ae.

Soli.

10 9 6 6 5 6

Instrumental Introduction:

The piece begins with an instrumental introduction for the piano, consisting of four measures. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

Vocal Entry:

The vocal parts enter in the second measure. The lyrics are: *u - ni-cum Fi - li - um,*

Tutti Section:

The **Tutti** section begins in the third measure. The vocal parts sing: *Tu Rex glo - - ri-ae, Chri - ste. Tu*

Instrumental and Vocal Continuation:

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The vocal parts continue with the same melody and lyrics.

Final Section:

The final section of the score features a more complex piano accompaniment with sixteenth and thirty-second notes. The vocal parts continue with the same melody and lyrics.

Figured Bass:

The piano part includes figured bass notation at the bottom of the page, indicating the harmonic structure for the left hand.

The musical score is arranged in four systems. The first system shows empty staves for vocal and piano parts. The second system contains piano accompaniment. The third system features vocal entries with the lyrics: "Pa-tris sem-pi-ter - nus es Fi - li - us." The fourth system continues the vocal parts, including a solo section marked "Solo." and a soli section marked "Soli." The piano part includes figured bass notation at the bottom: 6, 6, 4 3, 6 5.

Pa-tris sem-pi-ter - nus es Fi - li - us.

Pa-tris sem-pi-ter - nus es Fi - li - us.

Pa-tris sem-pi-ter - nus es Fi - li - us.

Pa-tris sem-pi-ter - nus es Fi - li - us.

ste. Tu Pa-tris sem-pi-ter - nus es Fi - li - us. Solo. Tu ad li - be -

ste. Tu Pa-tris sem-pi-ter - nus es Fi - li - us.

ste. Tu Pa-tris sem-pi-ter - nus es Fi - li - us.

ste. Tu Pa-tris sem-pi-ter - nus es Fi - li - us.

ste. Tu Pa-tris sem-pi-ter - nus es Fi - li - us. Soli.

6 6 4 3 6 5

Canto II.

ran - dum su - - sce-pte - rus ho - - mi - nem non hor - ru - i - sti

Alto II. Solo.

Tenore II. Tu ad li - be - ran - dum su - - sce-pte - rus ho - - mi - nem non hor - ru -

Solo.

Tu ad li - be - ran - dum su - sce - pte - rus ho - - mi - nem non hor - ru - i - sti

6 6 b5 10 7 6 8

9

Violino I.

Violino II.

Vir - gi - nis, Vir - gi - nis u - - te - rum.

i - sti Vir - gi - nis, Vir - gi - nis u - te - rum.

Vir - gi - nis, Vir - gi - nis u - terum, u - te - rum.

Basso II. Solo.

Tu, de - vi - cto mor - tis a - cu - le - o,

6 # 7 4 3 6 7

Basso II.

a - pe - ru - i - sti cre - den - - ti - bus re - gna coe -

7 6 # 5 # 6

lo - - - - -

7 7 7 7 7 7 7 6 6

Clarino I. solo.

t

rum.

7 6 5 # 5 # 6

Alto I. Solo.

Tu ad dex - te - ram De - i se - des,

6 6 6

Clarino I. solo.

Alto I. solo.

in glo - - - - - ri - a Pa - - tris,

in glo - - - - - ri - a, in glo - - - - -

Canto I.

Alto I.

Tenore I.

Basso I.

Solo

Ju-dex cre-de-ris es-se ven-

- ri - a Pa - tris.

Solo

Ju-dex cre-de-ris es-se ven-

Solo

Ju-dex cre-de-ris es-se ven-

Adagio.

First system of musical notation, featuring a piano introduction in G major (one sharp) with a 6/4 time signature. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts enter in the second measure with a half note rest followed by a half note G.

Adagio.

Second system of musical notation, featuring vocal entries for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "tu - rus, ven-tu - rus. Te er-go quae-su-mus, tu - is fa-mu-lis sub - - ve - ni, quos".

Third system of musical notation, featuring vocal entries for four voices and piano accompaniment. The lyrics are: "Te er-go quae-su-mus, tu - is fa-mu-lis, tu - is fa-mu-lis sub - ve - ni,".

Adagio.

Tutti.

Fourth system of musical notation, featuring a piano introduction in G major (one sharp) with a 6/4 time signature. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts enter in the second measure with a half note rest followed by a half note G.

pre-ti - o - so san - gui - ne, quos pre-ti - o - so san-gui-ne red-e - mi - sti.

pre-ti - o - so san - gui - ne, quos pre-ti o - so san-gui-ne red-e - mi - sti.

pre-ti - o - so san - gui - ne, quos pre-ti - o - so san-gui-ne red-e - mi - sti.

pre-ti - o - so san - gui - ne, quos pre-ti - o - so san-gui-ne red-e - mi - sti.

quos pre-ti - o - so san - gui - ne red - e - mi - sti.

quos pre-ti - o - so san - gui - ne red - e - mi - sti.

quos pre-ti - o - so san - gui - ne red - e - mi - sti, red-e - mi - sti.

quos pre-ti - o - so san - gui - ne red - e - mi - sti.

6 6 6 6 6 6 4 3

#4 6 6 6 6 6 4 3

Allegro.

First system of piano introduction, featuring a treble and bass staff with a 3/2 time signature. The music consists of arpeggiated chords and eighth-note patterns.

Second system of piano introduction, continuing the arpeggiated patterns from the first system.

Allegro.

First system of vocal and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Ae - ter - na fac cum san - ctis tu - is". The piano accompaniment provides harmonic support.

Second system of vocal and piano accompaniment. The vocal parts continue the phrase "Ae - ter - na fac cum san - ctis".

Allegro.
Tutti.

Third system of piano introduction, marked 'Tutti'. It features a treble and bass staff with a 3/2 time signature, showing a change in texture and dynamics.

in glo - - - ri-a, in glo - ri-a, glo - ri-a nu -

in glo - ri-a, glo-ri-a, in glo - ri-a, glo - ri-a nu -

in glo - ri-a, glo-ri-a, in glo - ri-a, glo-ri-a nu -

in glo - - - ri-a, in glo - - - ri-a nu -

tu - is in glo - - - ri-a, in glo - ri-a, glo - ri-a nu -

tu - is in glo - ri-a, glo - ri-a, in glo - ri-a, glo - ri-a nu -

tu - is in glo - ri-a, glo - ri-a, in glo - ri-a, glo - ri-a nu -

tu - is in glo - - - ri-a, in glo - - - ri-a nu -

The musical score is organized into five systems. The first two systems are instrumental for piano, featuring complex arpeggiated figures in the right hand and simpler accompaniment in the left hand. The third system introduces vocal parts, with lyrics in Latin. The fourth system continues the vocal parts. The fifth system features a piano solo and concludes with figured bass notation.

System 1: Instrumental for piano. Treble and bass staves.

System 2: Instrumental for piano. Treble and bass staves.

System 3: Vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. Lyrics: - me-ra - ri. Solo. Sal - vum fac

System 4: Vocal parts and piano accompaniment. Lyrics: me - ra - ri. Solo. Sal - vum

System 5: Vocal parts and piano accompaniment. Lyrics: - me-ra - ri. Solo.

Figured Bass: 4 3 9 8 7 9 8 4 3

Canto I.

po - pu-lum tu-um Do - mi-ne, et be - ne - dic he-re-di - ta - - - ti

fac po - pu-lum tu-um Do - mi-ne, et be - ne - dic he-re-di - ta - - -

6

Violino II.

Viole e Tromboni.

tu - - ae.

Solo.

Solo.

Per sin - gu-los di - es be - - ne - di - - ci - mus te.

Per sin - gu-los di - es be - ne-di-ci-mus, be - ne - di - ci - mus te.

- ti tu - ae.

Tutti.

Et lau - da - mus no-men

Et lau -

Et lau -

Et lau -

Tutti.

4 8

6 4 5 6 9 8 6 5 #

Tutti.
Et lau - da - mus no-men tu - um et in sae - cu-lum sae-cu-li.

Tutti.
Et lau - da - mus no-men tu-um, no - men tu - um et in sae - cu-lum sae-cu-li.

Tutti.
Et lau - da - mus no-men tu - um et in sae - cu-lum sae-cu-li.

Tutti.
Et lau - da - mus no-men tu - um et in sae - cu-lum sae-cu-li.

tu - um, no-men tu - um, in sae-culum,
da - mus no-men tu - um, in sae-culum,
da - mus no-men tu - um, in sae-culum,
da - mus no-men tu - um, in sae-culum,

Solo.
Di - gna - re.

Soli.

b 5 6 5 # #

Tenore II.

Do - mi-ne di - e i - sto si - ne pec - ca - to nos cu - sto -

Basso II. Solo.

Di - gna - re Do - mi-ne di - e i - sto si - ne pec - ca - to

7

Canto II. Solo.

Mi - se - re - re no - stri Do - mi-ne, mi - se - re -

Alto II. Solo.

Mi - se - re - re no - stri Do - mi-ne, mi - se -

Tenore II.

di - re, nos cu - sto - di - re.

Basso II.

nos cu - sto - di - re.

b # b # b6

Canto II.

- re no - stri.

Alto II.

re - re no - stri.

b b5 10 8 6 5 9

Adagio.

Allegro.

First system of musical notation, featuring piano accompaniment in treble and bass staves. The tempo changes from Adagio to Allegro. The key signature has one sharp (F#).

Adagio.

Allegro.

Second system of musical notation, featuring vocal parts with lyrics. The tempo changes from Adagio to Allegro. The key signature has one sharp (F#).

Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos, quem - ad - mo - dum spe -

Tutti.

Third system of musical notation, featuring vocal parts with lyrics. The tempo changes from Adagio to Allegro. The key signature has one sharp (F#).

Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos,

Adagio.

Allegro.

Fourth system of musical notation, featuring piano accompaniment in treble and bass staves. The tempo changes from Adagio to Allegro. The key signature has one sharp (F#).

Tutti.

ra-vimus in te.

ra-vimus in te.

ra-vimus in te.

ra-vimus in te.

non confundar in ae-

In te Do-mi-ne spe-ra -

quem-ad - modum spe-ra-vi-mus in te.

quem-ad - modum spe-ra-vi-mus in te.

quem-ad - modum spe-ra-vi-mus in te.

quem-ad - modum spe-ra-vi-mus in te.

tasto solo.

6 5 # b b b

In te Do-mi-ne spe-ra - vi: non con-fun-dar, con-fun-dar in ae-ter - -
 non con-fun-dar in ae-ter - -
 ter - - num, non con-fun-dar in ae-ter - - num,
 vi: non con-fun-dar, con-fun-dar in ae-ter - -
 non con-fun-dar in ae-
 In te Do-mi-ne spe-ra -

3 9 5 7 6
 6 4 b3

num, in ae-ter - num, non con - fun-dar in ae-ter - num,

in ae-ter - num, non con - fun - dar, con-fun - dar,

in ae-ter - num, non con - fun - dar, con-fun - dar, in te

num, in ae-ter - num, non con - fun - dar, con-fun - dar,

ter - - - - - num, non con-fun-dar in ae - ter - num,

vi: non con-fun-dar in ae - ter - - - - - num, non con-fun-dar in - - - - - ae-ter-num,

In te Do - mi-ne spe-ra - vi: non con-fun-dar in ae - ter - num,

non con-fun - dar, con - fun-dar in ae-ter - - - - - num, non con-fun-dar in ae - ter - - - - - num,

8 7
4 #3 7 6 #

non con-fundar in ae-ter - - - num,

non confundar in ae - ter - - - num,

Do-mi-ne spe-ra - vi: non confundar in ae-ter - num,

non confundar in ae - ter - - - num,

in te Do-mi-ne spe-ra - vi: non con-fundar in ae-ter - - -

in te Do-mi-ne

non con-fundar in ae-ter - - -

non con-fundar in ae-ter - - -

7 5 6 # 5 6 # 7 5 6

non con-fun-dar, confun-dar, non con-fundar in ae-ter-num,

non con-fun-dar, confun-dar, non con-fundar in ae-ter-num,

non con-fun-dar, confun-dar, non con-fundar in ae-ter-num,

non con-fun-dar, confun-dar, non con-fundar in ae-ter-num,

num, non con-fun-dar, confun-dar, non con-

spe-ra - - vi: non con-fun-dar, confun-dar, non con-

num, non con-fun-dar, confun-dar, non con-

num, non con-fun-dar, confun-dar, non con-

7 6 7 6 5 3 # #4 #6 4 #6

in te Do-mi-ne spe-ra-vi:

in te Do-mi-ne spe-ra-vi:

non con-fun-dar, con-fun-dar in ae-ter-num,

in te Do-mi-ne spe-ra-vi:

fun-dar in ae-ter-num,

fun-dar in ae-ter-num,

fun-dar in ae-ter-num,

fun-dar in ae-ter-num,

in te Do-mi-ne spe-ra-vi: non con-

5 6 5 4 6 3 4 2 5 6 4 6

non con-fun-dar in ae-ter-num, in ae-ter-num.

non con-fun-dar in ae-ter-num, in ae-ter-num.

non con-fun-dar in ae-ter-num, in ae-ter-num.

non con-fun-dar in ae-ter-num, in ae-ter-num.

ra - vi: non con-fun-dar in ae-ter-num.

- - - num, non con-fun-dar in ae-ter-num.

- - - num, non con-fun-dar in ae-ter-num.

fun-dar in ae-ter-num, non con-fun-dar in ae-ter-num.

1 6 5 8 6 6 4 3